Hollywood studio magazine

VOLUME 12, NO. 5/$1.25

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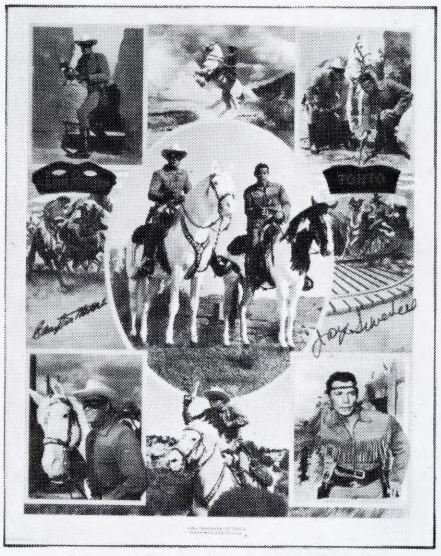

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ON THE COVER
The alluring super-star Lana Turner now touring in "Bell Book and Candle" is again breaking box office records. This special issue is 'by request' of her many devoted fans. A special thanks to Lou Valentino of New York for this beautiful cover photo of Lana.

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Mexico's Cineteca, national film archives celebrated its fourth anniversary with an exhibit of posters covering 40 years of the local film industry. (1931-1971) **The Motion Picture Bureau** (Mexico) hopes to convince film buffs to donate any historical material dealing with Mexico that they may have in their private collections to the Cineteca Nacional.

***

EXPO '78: Three film series, free to the public, will be screened at this year's Filmex April 13-30 at Plitt's Century Plaza Theaters. For the fourth year, Atlantic Richfield is underwriting the series, to the tune of $40,000. The three programs — amounting to 30 separate films — will be animation, documentary, and a kaleidoscopic selection from Filmex attractions. The L.A. Board of Education will buss some 14,000 high school students to Century City for the series.

***

Hollywood's old Warner Theatre at 6433 Hollywood Blvd. completed in 1928 was used as a Vaudeville House. Along came Cinerama (the theatre was remodeled inside and out) which continued until 1966 when the single-strip 70 mm film process was introduced.

Now, $1 million is to be expended by Pacific Theatres in a remodeling program to reconstruct it into a three auditorium complex.

Capacity of the remodeled theater will be 2,350 with one auditorium seating 1,250 and two others each with 550 seats. Remodeling of the 50 year old landmark theater near Cahuenga Blvd. is believed to be the largest investment in Hollywood since the community's revitalization program was begun last year.

***

USC - (Los Angeles) — Classes ranging from **vaudeville** to the treasures of **King Tut** are among 36 courses outlined in the spring arts catalog of the University of Southern California College of Continuing Education.

The catalog, covering performing arts, fine art and folk art, is available by telephoning (213) 741-2410.

***

The 50th Annual Awards Presentation of the Academy of Motion Picture Arts and Sciences will be held on April 3, 1978 and aired on ABC TV.

The gala star-studded affair will climax the Academy's 50th anniversary celebration, a year-long series of activities and events commemorating the organization's half-century of service to the motion picture industry. Bob Hope will serve as master of ceremonies. Serving as presenters of the awards are: Bette Davis, Olivia De Havilland, Faye Dunaway among others.

Bette Davis will be making her first appearance on the Awards Show in 15 years. She has been nominated ten times and has won two Oscars, in 1935 for "Dangerous" and 1938 for "Jezebel." Miss Davis was president of the Academy in 1941. Miss De Havilland was voted best actress award twice.

***

209 ELIGIBLE FOR OSCARS

A total of 209 feature-length films meet the eligibility requirements for 1977 Academy Award consideration, according to the Academy of Motion Picture Arts and Sciences.

This year's Awards Presentation will be held Monday, April 3, at the Dorothy Chandler Pavilion of the Los Angeles Music Center and will be broadcast live and in color by the ABC Television Network.

***

Janet Gaynor, first Oscar winner was honored at special ceremonies at the Academy of Motion Picture Science in Beverly Hills. A resolution commending the actress, first of its kind was approved by the Academy board of Governors.

***

Phyliss Diller appeared in a cameo for Mickey Mouse's 50th anniversary special aired over NBC.

***

Dennis James and **Maureen Reagan** host the 20th anniversary "Miss California" International Beauty Pageant telecast April 15 from Magic Mountain.

Sean Connery - James Bond — It was Sean Connery's role in Walt Disney's "Darby O'Gill and the Little People" that eventually won him the James Bond parts which have made him so famous.

Albert Broccoli, co-producer of the James Bond pictures, was his discoverer. "We were looking at all the film we could lay our hands on featuring new actors," Broccoli says. "One of the pictures was "Darby O'Gill." When I saw Connery in that I thought we had our man. But to make sure I sent for my wife, Dana."

When Mrs. Broccoli looked at the film she was adamant.

"Well, that **is** James Bond," she said, and her opinion clinched the decision to get Connery for the role. The scene was 1962 in the Goldwyn Studio.

***

The 12th annual Summer Cinema Program of USC's Universal Studios will be offered June 26 to August 5 in Los Angeles.

The introduction to motion picture production gives film enthusiasts the opportunity to make their own movies and get a behind-the-scenes look at the filmmaking process.

Sessions are held at both Universal and USC's Division of Cinema-Television.

Brochures and applications may be obtained by writing Mrs. Mona Kantor, director, USC-Universal Studios Summer Cinema Program, Division of Cinema-Television, University Park, Los Angeles, CA 90007 or by telephoning (213) 741-2235.

***

A FEW FACTS — The earliest amphitheatre dates from the 5th century B.C. The largest of all known orchestras is one at Megalopois in central Greece, where the auditorium reached a height of 75 feet and had a capacity of 17,000. The largest theatre completed in 1959 in Pekin, China covers 12.9 acres and seats 10,000. ☆

***

DISNEY STUDIOS

Child stars are always objects of curiosity. What makes them tick, and sets them apart from other youngsters?

Jodie Foster at 15 has been acting since she was three. Never cutesy-poo in the Curlytop tradition nor a kid-next-door like many of her predecessors, Jodie comes closest to being a juvenile character actress. Her roles have been memorable and often controversial, from the madcap adolescent of "Freaky

Continued on Page 29

MOVIE STORY

MAGAZINE
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MARCH
15c

LANA TURNER
JOHN GARFIELD
IN
"THE POSTMAN
ALWAYS RINGS TWICE"

Lana's starring role in
"The Postman Always Rings Twice"
is prophetic of her career.

BOX OFFICE SELL-OUT

ON STAGE

LANA

CAPTIVATES AUDIENCES

by Jean Atwood

This past summer, Lana Turner, Hollywood's legendary Sweater Girl, was very much in the spotlight. Not in a movie or on a television show but in the legitimate theater.

For ten weeks she toured in a summer stock production of *Bell, Book and Candle*, John Van Druten's delightful brew of 20th century witchcraft and love. It was only the third time Lana had performed in the legitimate theater. In 1971 she decided to try the stage and toured the country in *Forty Carats*. Then, in 1975 she took to the footlights again, co-starring with Louis Jourdan in a Chicago production of *The Pleasure of His Company*.

The cast of *Bell, Book and Candle* rehearsed for the show in New York. When a reporter asked Lana why she had decided to take on another strenuous stage tour, she replied: "There are so few movie scripts for women and those I do read are trash. Fortunately I really enjoy working in live theater. I'm also learning I can make a decision on my own and go forth with it. That's an accomplishment when you've been studio-trained and brought up."

Another reason Lana accepted the offer to star in this touring show was because *Bell, Book and Candle* has long been considered one of the best plays ever written by John Van Druten. The London-born playwright also wrote such hits as *The Voice of the Turtle, I Remember Mama* and *I am a Camera*. The original Broadway stage production starred Rex Harrison and Lilli Palmer while James Stewart and Kim Novak had the leads in Columbia's 1957 movie version. Since that time, the play has become a favorite summer stock touring vehicle and such popular stars as Rosalind Russell and Joan Bennett have played the Van Druten heroine in various companies of the show.

Van Druten's comedy centers around Gillian, a beautiful witch living in a fashionable Murray Hill apartment. The fun begins when Gillian decides to cast a spell over the debonair publisher who lives upstairs. But the publisher soon falls in love with her . . . and there's the rub. Gillian, being a witch, cannot love. By play's end, however, she has fallen in love, lost her powers and won her man.

An evening full of wit and laughter, the show's antics include a warlock bedevilling his enemies by causing their phones to ring at all hours, Gillian's aunt using witchcraft to cope with New York City traffic, and other decidedly updated twists on the ancient black arts.

Lana toured in the show for ten weeks - from late June thru early September - with stops at theatres in Detroit, Cape Cod, New Jersey, Denver, Maine, New Hampshire, Pennsylvania and upstate New York. Her leading man was Patrick Horgan, a tall, dark and handsome television matinee idol who is a favorite with the ladies because of his roles in TV's *The Doctors* and more recently *Edge of Night*. His

Lana as Gillian, the world's most beautiful witch in a scene from Bell, Book and Candle.

performance opposite Lana was excellent, in the opinions of most critics, lending credence to the belief that some of the best acting on television may be seen during the day on the "soaps." Also in the cast of this five character comedy was Louise Kirtland as Lana's wacky aunt, Miss Holroyd; Skipp Lynch as Gillian's brother, Nicky, another witch; and Harold J. Kennedy in the small but very funny part of Sidney Redlitch, author of witchcraft books. Kennedy also directed the play. For animal lovers, there was one other cast member - Ralph, the long-haired black-and-white cat who portrayed the star witch's beloved feline pet, Pyewacket. An excellent ensemble company, the cast seemed to have a great deal of fun during the performances. On several occasions, they nearly broke each other up in anticipation of what was to come.

Most critics covering the play agreed that the show made a pleasant evening for old movie fans, witchcraft devotees, and others seeking diversion. But whatever its critical reception, people were turning out in droves to see a Real Movie Star - the kind they don't make anymore - in person. On July 6, *Variety* printed this item: "Advance box-office for Lana Turner's *Bell, Book and Candle* broke house records for the July 4th opening at the Cape Playhouse, according to LaMont Smith, manager of the theatre." Not only did Lana break all box-office records for the venerable 51-year-old playhouse in Cape Cod but all over the country, wherever she played, business was sensational.

Elaine Matas, reviewing the play at the Lakewood Country Playhouse in Pennsylvania, had this to say about Lana: "As the curtain was raised the large crowd greeted Miss Turner with thunderous applause. The 'Sweater Girl' in the 1940s, Miss Turner has retained her shapely figure and is as beautiful as ever. Sighs of adoration came from the audience as lights were turned on stage to reveal the leading lady. It is a pleasure to watch the charm and grace of Miss Turner as she practically glides across the stage. It is no wonder she has had such a long reign as a Hollywood Superstar."

Summing up the show, John Zanes, a New Hampshire critic wrote: "John Merrick is supposed to have said, about another play, that 'the name of the game is entertainment.' And entertainment it is, rather good entertainment. Last night's audience thoroughly enjoyed the play; and applause at the end of the first two acts and at the end of the play was warm, loud and genuine. It was evident that for many it was a happy ending, probably for all.

Miss Turner, at the end of the play, after a curtain call, thanked the audience for being such a good audience. It was an emotional moment, almost as though she were thanking them for bearing with what she may have felt was a sort of first night stiffness.

If so, it was hardly necessary. The audience loved it, and they loved Miss Turner. It was a gracious thing to do and it added a good deal to the evening for many present. For, after all, the big reason to attend this week is to see Lana Turner. Whether one can recall the sweater girl of *They Won't Forget*, or whether one taps into the career of Miss Turner into a later date in one of the many outstanding roles of her film career, one looks at a superstar who is a living legend.

Miss Turner is a film actress, and film is a different thing from the stage. In a very real way, persons who saw her last night and who will see her this week are seeing entertainment history, watching a woman who is acknowledged as one of the top ten actresses in the history of movies, in terms of box-office draw, develop a new facet of her career. Some members of the audience were as moved as Miss Turner was last night, when she thanked the audience for its response.

It isn't Shakespeare and it isn't Shaw; it isn't heavy drama. Don't expect it to be. It is a pleasant sort of situation comedy. It is good, light entertainment. And the leading lady is Lana Turner. For some who see it, that will be enough."

At the finish of her tour, Lana returned to California and her penthouse apartment in Century City for a much-needed rest. A spokesman for the star says that she is still turning down Broadway offers, opting to do a few more summer stock productions before taking on the Great White Way. And, of course, she is still reading movie scripts. Her most recent film was the romantic drama *Bittersweet Love*, in which she played the glamorous mother of a girl who unknowingly marries her own half-brother.

Lana with Louise Kirtland who plays her eccentic aunt, Miss Holroyd.

On the first leg of their 10-week tour, Lana and manager Pero step off a private plane at an airport in Boston where Bell, Book and Candle will play a one-week engagement.

A photographer catches Lana and her manager, Taylor Pero, leaving their New York hotel en route to a rehearsal of Bell, Book and Candle.

Lana blows a kiss to a group of fans waiting outside her hotel.

The five-character cast on stage for a final curtain call: Harold J. Kennedy, Louise Kirtland, Lana, Patrick Horgan and Skipp Lynch.

Lana and her leading man, Patrick Horgan, share a scene with Bell, Book and Candle's biggest scene stealer - Ralph, the cat who plays Pyewacket, Gillians's pet.

Lana lets loose in a wild comedy scene from the show.

A backward glance at

LANA

41 year film career

Lana's film career began at the age of 15. She was nominated for best actress award in Peyton Place and has to her credit one successful film after the other, playing with top stars, Clark Gable, Robert Taylor, Richard Burton and others. She made her stage debut in Forty Carats. (Born 1920).

"Homecoming" (1948) was the third of four Gable-Turner films. Between scenes Lana helps Mr. G. catch up on his fan photo requests.

One of her earliest "vamp" roles at Metro came with "Calling Dr. Kildare" (1934). She played Rosalie, a red-headed siren who gets the young doctor into all kinds of trouble.

Here's a 16 year old Lana doing her homework on the set of 1937's "They Won't Forget." This is the photo that won her fame as the sweater girl.

Playing glamorous actresses appears to have been Lana's forte. She had another of these roles in "Imitation of Life"(1959) and it proved to be one of her biggest box-office hits.

"Honky Tonk," released in 1941 was another landmark in Lana's career because it starred "The King" Clark Gable.

Richard Burton was one of Lana's co-stars in "The Rains of Ranchipur," the 1955 remake of '39's "The Rains Came."

Lana

John Wayne and Lana made an exciting star combination when they teamed for "The Sea Chase" (1955) a World War II drama about a German sea captain and a beautiful spy.

Lana Turner and Robert Lansing in "Bittersweet Love" a sensitive and compelling drama about a newly married couple who discover they are half-brother and half-sister.

Always a bride-even on screen. Here's Lana in costume for "Marriage is a Private Affair," (1944) a romantic drama about a society girl and a soldier.

A new coiffure for Lana as hairdresser Helen Turpin adds the finishing touch for "A Life of Her Own" (1950).

The treacherous Lady deWinter (Lana) and the dashing D'Artagnan Gene Kelly in "The Three Musketeers," one of MGM's most popular films of 1948.

In the role of a Hollywood star, Lana is wearing some unusual costumes in "The Bad and The Beautiful", the MGM film that won six Academy Awards in 1953.

Una Merkel, Lana and Director Curtis Bernhardt relax on the set of "The Merry Widow", the 1952 version of the popular musical and the first to be photographed in color.

One of Lana's most famous films was "The Postman Always Rings Twice," (1946). In this rare off-guard shot, Lana is caught doing stretching exercises on the Laguna Beach location site.

Between scenes of "The Great Garrick" (1937) starlets Lana and Marie Wilson go through a copy of "Hold Still", a book of photographs taken by Buddy Longworth, Warner's ace still photographer.

Lana's first assignment at MGM was in "Love Finds Andy Hardy" (1938) playing one of Mickey Rooney's girl friends, Judy Garland and Ann Rutherford completed the romantic quartet.

Lana won top billing for the first time and her own set chair when she played the title role in "Dancing Co-Ed" (1939).

"Ziegfeld Girl" (1941) was the picture that made Lana a star. She played an ill-fated showgirl in the film which co-starred James Stewart, Judy Garland and Hedy Lamarr.

Director S. Sylvan Simon and co-star George Murphy help Lana celebrate her 19th birthday on the set of "Two Girls on Broadway" (1940). The cake reads "To the Sweater Girl from the gang who made the yarn."

Robert Taylor was another leading man, "Johnny Eager" (1942) was the film and Mervyn LeRoy the Director.

LANA TURNER'S UNTOLD STORY By Her "Stand-In," Alyce May

Gorgeous Lana has a warmth and depth few suspect. Her hidden personality is revealed in this story by her friend and stand-in over the years, Alyce May.

Lana Turner and her stand-in Alyce May. Here both girls are in Army garb for "Keep Your Powder Dry", a 1945 comedy about the WACs. Lana is shown in dressing room autographing fan photos while Alyce is on the set awaiting a call to stand-in for the star. the picture of Lana on the mirror Alyce is holding.

A Hollywood "stand-in" is the unsung hero or heroine who makes his living standing under the lights while the scene is being set - and stepping out when the cameras turn. They replace their star-studded lookalikes in practically every tough studio chore except acting - and, of course, its more rewarding consequences: fame and fortune.

One of the happiest of such relationships ever to exist in the motion picture business was that of Lana Turner and her stand-in, Alyce May. Their professional association lasted for over thirty years.

Miss May, a charming, blue-eyed blonde was the daughter of Dr. W. May of Los Angeles. A dancer, she performed on the concert stage when she was a child. She also appeared in several silent films, the earliest of which were *Twinkletoes* with Colleen Moore and *The Phantom of the Opera* with Lon Chaney. Other small roles in talking films followed.

The first time Alyce saw Lana, her future "boss," was in 1937 when Lana was making *They Won't Forget* at Warners. That was the legendary Sweater Girl's first major film role, made soon after director Mervyn LeRoy signed her to a personal contract. Alyce worked in that picture, too. Not as a stand-in but as an actress. Her part was small but her chances then, one might have thought, were as good as Lana's.

But fate had other things in store. One year later, Lana was signed by MGM, the most glamorous dream factory of them all. There, under the careful guidance of the-powers-that-be, she would soon be transformed into a Hollywood sex goddess of the first magnitude and would enjoy one of the most durable film careers a movie star has ever known.

By mid-1938, MGM felt that starlet Lana Turner was important enough to warrant a "stand-in." The stand-in turned out to be none other than Alyce May. The Turner-May association began on July 8, 1938. *"Rich Man, Poor Girl* was the picture Lana was making when I was engaged as her stand-in," says Alyce. "We didn't get acquainted for, oh, four or five days. She shook hands with me when we were introduced (when she shakes hands with you, your hand is shook!) then we both took off our shoes and walked, side by side, and she said, 'We're just about the same size, aren't we?' And that was all, but it was enough. I knew she liked me, and the job was mine. Lana says with her eyes the things she doesn't say with her lips."

Off the set, Miss May soon became companion, secretary and close friend to Lana. Alyce looked quite a bit like the star and she was not much older. According to Alyce, they even laughed and thought alike.

Says Alyce: "The reason I was called by MGM to be Lana's stand-in was because, in addition to being the same height, I had the same color hair as hers, which was red-gold then. Since that time we've had countless different changes of hair. Lana would call me in the middle of the night to say, 'Look, I've got a new hair color. Now, don't worry, I've cut off a lock.' The next morning I would pick up the lock, take it to the beauty parlor, and have my hair dyed to match."

In 1943, shortly after the completion of *Slightly Dangerous*, in which Lana co-starred with Robert Young, Alyce May was asked by a national magazine to tell its readers what it was like to be the stand-in and personal friend - of a world-famous glamour girl like Lana Turner. Here are some of Alyce's comments exactly as she wrote them at the time:

"It may sound like fulsome praise, my story. And lush flattery. But that's what makes it significant. For mind you, I could resent Lana . . . I could be horribly jealous of her. I could envy her, and pity myself!

"I get a tithe of her salary, none of her fame, publicity, adulation, glamour. I am the Martha to her Mary. I could hate her but I love her dearly. And - I didn't have to write this story. I am doing it of my volition. So here goes with the raves: Lana is the most glamorous, most beautiful girl in the world - and she doesn't know it! She looks glamorous, let me tell you, and I'm the one that can tell you, when she wakes up in the morning. One time when we were in New York, the weather turned zero. I went out and bought two pairs of those funny looking ski pajamas, tan for Lana, green for me. We woke up next morning in our gorgeous suite and to see us running around in those zippered sleeping bags, looking something like overstuff Gremlins, was something for the books. Lana looked me over. 'Gee,' she said, 'Do you look awful!' I wished with all my heart that I could have returned the compliment in like vein. But even in those silly-looking things, she was gorgeous.

"In regards to her work, Lana doesn't make a production of her job. She doesn't have to. She has a wonderful memory. She can look at a script and know it. She gets her own interpretation of the character she is to play. She is what I'd term a 'natural.' She proved that when she worked with Robert Taylor and with Clark Gable. She didn't get nervous and jittery, she went right along with them, troupers that they are.

"Two or three times since I've been working with her, I've come on the set feeling badly. She notices instantly. 'I'll stand in for *you*,' she'll say - and does. She makes me go into her dressing room and lie down, tucks me all up, orders hot soup for me, then goes out and does the job I am supposed to do for her.

"I've traveled with her a great deal, back and forth to New York, to Palm Springs for vacations. I'm with her all day, every day when she works. I spent a lot of time at her house. I would say she is unusually controlled, has a firm grip on the reins of herself.

"When she does an emotional scene in a picture, I don't go near her then. She holds the mood. But that is control, too. She isn't termperamental, is what I mean. She doesn't like to have anyone stand directly in her line of vision when she is working but she seldom asks to have her sets closed. She doesn't even like to have me sit where she can see me when she's working. But she does like to know that I'm watching. 'I know that everything is alright when you're around,' she told me once. 'I don't want to know where you are, just that you are there.'

"If I don't like a scene she does, I tell her. Lana says of me, 'Here is the gal that can really tell me off. Only one in the world who can, and I take it.'

"I've bawled her out many a time and she *has* taken it. I often think, 'Who am I? How do I dare?' But she never gets mad. Know why? Because she likes the truth. She once said, 'Alyce, it's like surgery. It cuts, but it cures.' I believe that the one thing in the world that would really nauseate her would be a 'yes' man or woman. I honestly believe that Lana can forgive anything in this world but a lie.

"She isn't perfect. I hope! There would be something cold in human perfection. And Lana is made of warmth. She's moody. One of the reasons we get along so well together is that sometimes, except for 'Hello' and 'Goodbye' we don't speak for four or five days. And she knows I won't be hurt. Something is wrong with the script, perhaps. Or something that has gone too deep to talk about is on her mind. But that's one of the things about Lana: you always know where you are with her. She isn't, of all things, 'whimsy.' She is a very loyal person to people who are her real friends. And her friends never doubt it.

"She has been so generous to me. I'd be rigid with embarrassment if it were anyone but Lana, and Lana's way of being generous. She gives me gorgeous clothes - suits - dresses - things she has worn only once.

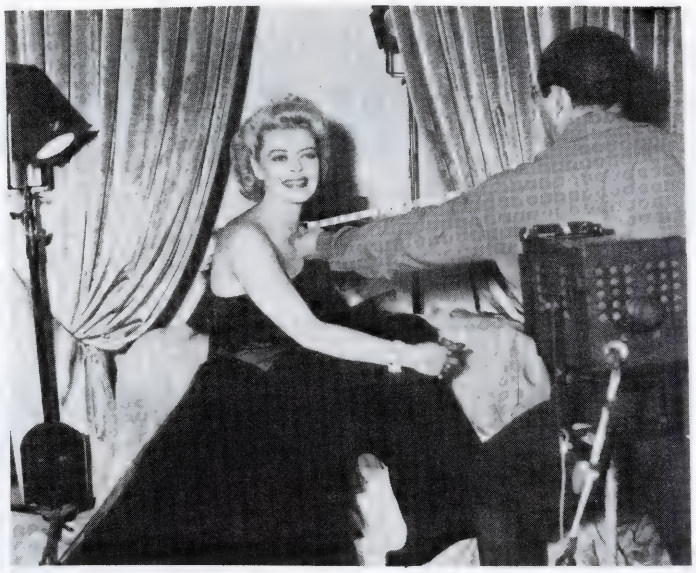
"I know what she is going to do to me when she reads this but I'd rather take my punishment than not tell it. One day, quite a while ago, she took me into a very expensive fur shop. I often try on hats for her so she can see how they look, so when she asked me try on a mink coat, I thought she wanted to see how it would look on her. I put it on. She had me walk around, turn around, turn around again. 'Well, now, tell me, Alyce,' she said, 'how do you like it?' I said, 'I think it's perfectly beautiful.' 'That's fine,' she said, 'it's yours.'

"I couldn't even talk, I didn't dare to cry. I just had to sit down. 'I can't accept it, I can't accept it,' I kept saying.
"Lana didn't even answer me. She ignored me. She was busy discussing the shoulders with the saleswoman, a little build-up here, she thought, a bit more slope there, and the length.

"I have always been so grateful to Lana. She has made me happier than she will ever know. And I have never been able to say as much as 'Thank you.' I tried it once. 'Please don't say it,' she broke in on me quickly. 'I know how you feel. Let it go at that.'

"I tried one other time. I was spending the night at her house. She was making me try on suits, hats, gloves, dresses, all the accessories, everything. 'Now, how about a black dress?' she said, after she had given me a wardrobe that would make me one of the Ten Best Dressed for two years. 'This one, I think,' she said, 'yes, that looks swell. Now, the shoes, the hat, the bag . . .' That was the other time I tried. 'Will you be quiet?' she nipped my gratitude in the bud, 'I'm having fun.' she was, too.

"It's because she is more interested in other people than she is in herself, I think, that keeps her so natural. She is, perfectly. She doesn't change her manner in talking to anybody.



This photo demonstrates how Alyce would save Lana's energy by standing in for the star while technicians made the necessary preparations for the next scene. Lana would not be called to the set until all preliminaries had been attended to.

"I sometimes worry a little about Lana's urge to crowd everything in, as if there were not time enough, as if she must hurry, rush to meet life, arms, heart, mind wide open . . .

"She is a fatalist, I'd say. One time we were coming back from New York in a plane. There were three forced landings. The last one has given me a recurrent nightmare for life. We were in an electric storm. You could see blue flames zinging on the wings. The plane banked, righted itself, banked again. Everyone was tense, waiting. Everyone but Lana. She and I had been reading *Esquire* cartoons together. 'Well, what are you waiting for?' she said when I sat there, arrested motion, 'Turn the next page!' I looked at her. There were tears in my eyes. She knew what I was thinking. 'Don't worry about me,' she said. 'If anything's going to happen, it's going to happen. And if it does, I have no squawk. Life hasn't skimped me. I've had a full course already.'

"Perhaps. But so much more will happen to Lana. Things will always happen to Lana. She is a magnet to attract them. She makes me think of a receiving instrument for love and laughter and tears and happiness and heartbreak and pain and all the pleasures. And people will always exaggerate all the things that happen to Lana. They always have. If Lana went to one night club, she had been to twenty. If she had two romances, she had fourteen. It's because Nature exaggerated her when she was made. Her beauty, her spirit, her warmth, her eagerness, her talent, her capacity for pain and pleasure - the things in her heart are keyed, all of them, beyond the norm. She is dyed in richer colors than - than the rest of us."

After fifty years in show business, Alyce May retired in the early 1970s. Oddly enough, her last professional assignments gave her a chance to test her acting ability once more. In addition to her regular role as Lana's stand-in, she was given a featured part in Miss Turner's 1969 television series *The Survivors.** Another series titled *Paris 7000* gave her a straight acting assignment and so did a third series called *The Bold Ones.*

Today, Alyce resides in Rosarito, Mexico. She is a vibrant woman, living a busy life and she has nothing but fond memories of her days as Lana Turner's stand-in. In a recent letter, she says "I have lived a most wonderful and exciting younger life. Now I am content here in Mexico. I *adore* not getting up at 4:30 a.m. and returning home at 7:30 p.m. (that was the 'series' routine). I must add, I am still active - I swim many laps each day in the pool."

One final note: Alyce is still good friends with Lana and, according to a reliable source, she has remained just as attractive as her famous ex-boss! ☆ Jim Clark

THAT WAS COOP!

by Nan Burroughs-Scanlon

Coop, they called him at Grinnell College in Iowa. Coop's Iowa and Tom's Iowa. My husband of six months was Tom Burroughs, and Tom had begun his art work at Grinnell. But Coop — though it seemed strange to me — had never taken part in college drama.

The telegram came to Tom and me in Chicago on October 20, 1929. It was from Harry Ogg at Grinnell:

"Coop here for homecoming silver jubilee stop try for six box seats to Showboat tomorrow night stop also reservations for suite and rooms at Palmer House stop Harry"

Harry had made stacks of money manufacturing washing machines in Iowa. He had a six passenger Travel Air plane, a darn good pilot, and a weak spot for anyone who'd gone to Grinnell.

"Hotel reservations are easy enough," Tom said. "But box seats to Showboat — fifty or sixty dollars. I'd hate to ask for an advance on salary, but I will, of course." Tom was then art director of COLLEGE HUMOR — a top humor magazine at that time.

The next day Tom rushed to the theatre — the Old Apollo, as I recall — and was lucky enough to pick up a cancellation for a box of six seats for that night. He also made reservations for rooms at the Palmer House.

Meeting Gary Cooper in person was exciting enough, but to see "Showboat" with Helen Morgan, and from a box with Gary Cooper next to me, was more than I could take calmly.

Only seven years since his days at Grinnell, and Coop was already a real celebrity, a "movie star." His appearance in "Wings" and "The Winning of Barbara Worth" had cinched his star status.

4:45, afternoon, October 21, 1929: Tom and I stood at the reception desk of the Palmer House. The sky had split open at noon and rain and wind were so intense that we wondered if the plane had gotten off the ground in Iowa. If they had — where were they now? Nervously we waited, with Tom pulling out a stack of theatre tickets every few minutes. He'd count them and stick them back into his inside pocket.

5:00: We moved nearer the entrance and studied each face that swirled through the revolving doors. Rain hats and turned up collars obscured all newly arriving faces. Stomping feet and shaking umbrellas splattered us with rain, but no one even looked our way.

5:30: I nudged Tom. "What about the six-thirty dinner reservations?"

"Be patient." Tom crushed out a cigarette, reached for another. "If they didn't leave Iowa, they'd surely page us here."

6:30: Tom used the house phone to notify the dining room that our party had been delayed.

7:00: He cancelled the dinner reservation. "I see us sitting alone and hungry in a theatre box surrounded by empty seats," he said.

7:30: We paced the lobby, but always close to the desk for the message that was due to come.

"At eight o'clock you and I go to the theatre," Tom said. "For sixty dollars we see Showboat."

8:00: "Button up your coat," Tom said.

Then they entered the lobby, strewing rain as they came.

"It was awful," Helen half-wept, throwing her arms around me.

"It was scary, all right," Harry said. "We fought an electric storm all the way in, but I knew my pilot could bring us through anything."

"Where's Coop?" I asked.

Helen pointed down the corridor. There he stood. An enormously tall young man with that handsome masculine face so familiar to all of us today. He wore a trench coat with the collar turned high and a narrow brimmed hat pulled low over his brow. Now, in the lobby of the Palmer House, he modestly hid himself while others took care of the registration.

We all agreed there was no time for dinner before the theatre curtain.

8:29: There is nothing quite like the aromatic atmosphere of an old theatre on a cold rainy night. The stuffy dustiness, mixed with rubber coats, wet fur, steaming wool, perfume, and hundreds of cocktail breaths.

Coop chose to sit in the second row of the box — an attempt to avoid being recognized. But his efforts at concealment were useless. As soon as the chorus came out and broke into dance the girls pranced and sang to our box. Helen Morgan posed languorously on her piano and moaned, "I Gotta Love That Man

Till I Die," to the shy young man whose handsome head rose high above the rest of us in the box. Those in the audience strained their necks, some even stood, for a glimpse of the young star whose future loomed in brilliant lights.

11:32: The curtain fell. Harry and Tom hustled Coop into a waiting taxi before his fans blocked the way.

Back in the lobby of the hotel, Coop spoke in his slow way. "Is there some place where Tom and I can talk?"

"Will you all come to our apartment?" Tom asked.

"Sure," Coop said.

"You go on, Coop," Harry said. "Helen and I'll retire." Then he turned to Tom. "Coop can sleep on the plane tomorrow. He even slept on the way tonight in that whopping storm."

"Yep." Coop's smile was grim.

Harry called Tom to one side and gave him the money for the tickets. Then Tom, Gary and I taxied to our apartment, where Coop eased down into the yellow davenport, long legs stretched half way across the apartment.

"This is a California room," Coop said as his eyes roamed the room. "Midwestern apartments are usually dull on gloomy days. I like the yellows and lively colors."

"Tom's favorite color is yellow," I called from the kitchen space off the room where I was cooking bacon and eggs for the late snack. Then I heard talk about Grinnell and what came after Grinnell. I can still hear the voices of those two college friends, together again after seven years.

"I was never so surprised to see anyone in my life," Tom said, "as when I got on that sight-seeing bus in Yellowstone Park — and there you sat at the wheel. That was 1924, wasn't it?"

"Yep."

"And you put me up for a whole week in the bus drivers' barracks."

"Yep."

"You were one lovesick guy then."

"Yep."

"Where's Doris now?"

"Hollywood. She visits my folks." Coop sounded vague.

"You two were always together those two years at Grinnell. What happened?"

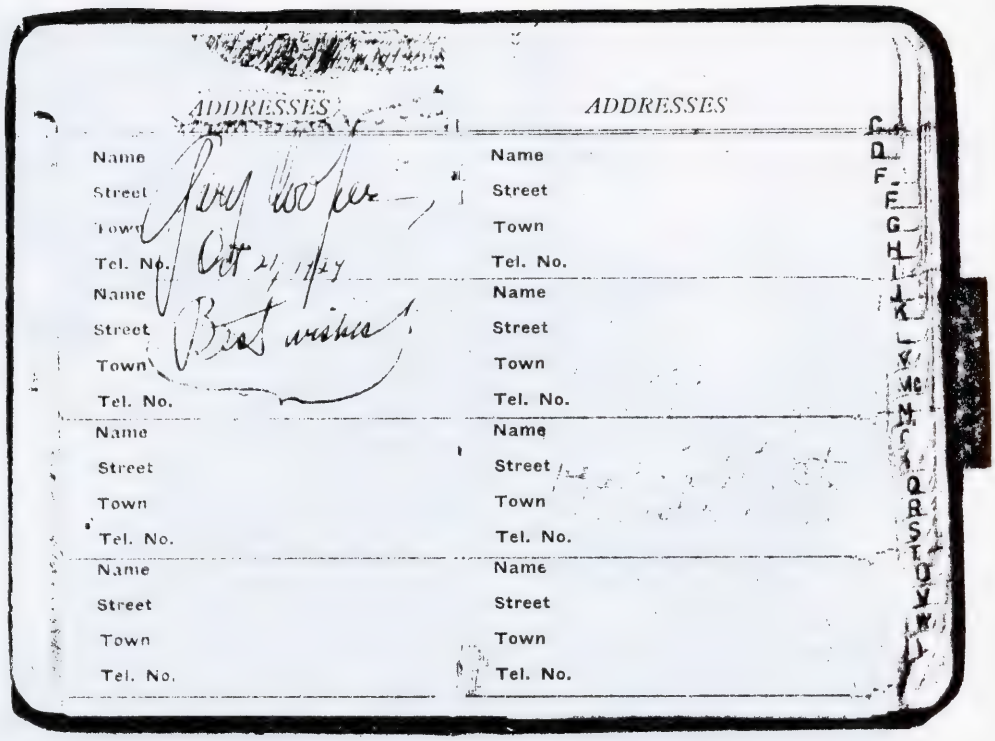
"Remember how I was blackballed from the dramatic club at college because I couldn't act?"

"Yes. That was crazy. Just one blackball," Tom said.

"Yep, but that one blackball kept me out of the dramatic club. Well, Doris agreed with the blackball. She always said I couldn't act. She had talent, and great ambitions for great things in the theatre world. She thought I wasn't exclusive enough in my tastes. Guess I'm not. I like horses."

"What's she doing now?"

"Teaching dramatics at Hollywood High School."



It was a long time ago in Idaho, August 21, 1924 when Gary Cooper personally autographed this note book.

"Do you think — ?"

"Nope. Too late. But I've got something pretty nice going now. Harry's flying me to Florida tomorrow to see Lupe Velez."

"Serious?"

"Who knows, but there's one thing I want to think you for, Tom."

"Thank me. What for?"

"The advice you gave me in Yellowstone Park."

"What was that?"

"You were just out of art school on your way to take an art director job with an agency in Seattle."

"Yes. That's right."

"Well," Coop said shifting his feet around in an embarrassed way. "I told you I sang a little and could sketch horses. I said would you let me know if you ran into any job where I might fit in. You said, 'Coop, I've heard you sing and I've seen your sketches of horses. I advise you to go to Hollywood and try for the movies.' "

"Did I say that?"

"Sure did. I felt like punching you in the jaw at the time, but somehow what you said in fun stuck in my head. When the season was over at Yellowstone I headed for California. So thanks, Tom. I want to shake your hand."

Grinning at each other, they exchanged a hearty handshake.

"I'm just a country girl from Idaho," I said and handed Coop my little address book and pen. "May I have your autograph?"

"Sure, I'll autograph your book." Coop looked down at me, his long dark lashes penciled kind eyes, and his face crinkled into a soft smile.

As we left Coop at the hotel he said, "Breakfast at nine in the hotel suite. Please come."

The next morning as we all sat down to eat, there was a call for Coop. He disappeared into another room. On his return he said, "That little Mexican will stab me in the back some day. She can't understand why I came back to my guests instead of staying on the phone with her."

Breakfast was almost over when Harry's pilot tapped at the door. "I think we can make it," he said. "I see a bright spot to the South."

The next day the front page of the Chicago Tribune gave a story something like this: "The private plane carrying Gary Cooper and party made a forced landing in a field in Indiana. When the storm cleared the party proceeded to Florida."

Coop made his date.

That was the last we heard from Coop — until five years later.

In the meantime Tom had contracted tuberculosis, and after a long struggle, died.

On April 21, 1934, I sat in the mortuary chapel and thumbed through the cards from the floral bouquets the mortuary head had just handed me. A simple white card held one word, "Coop."

I turned the card over. "Large spray of yellow roses," the attendant had scribbled on the back. Yellow, Tom's favorite color.

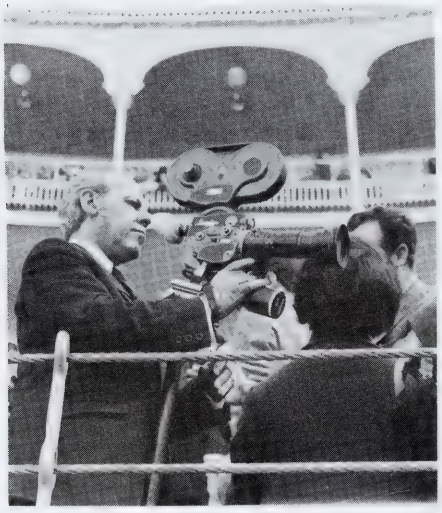
That was Coop.

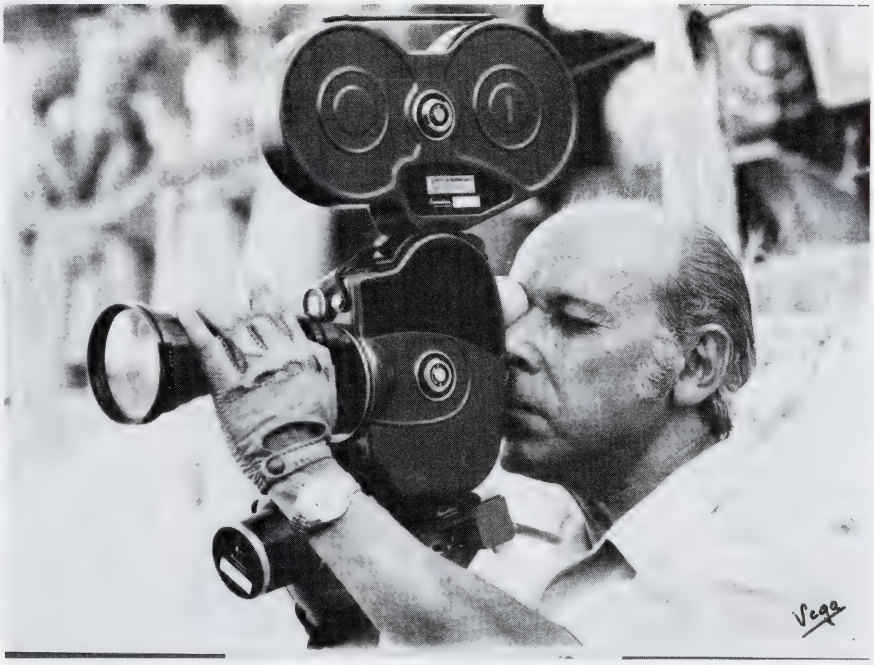
One of Gary's popular films was with Paulette Goddard in Northwest Mounted Police.

Gary Cooper with the tempestuous Tallalah Bankhead in The Devil and The Deep.

FILMOTECA

by Barbara Haskin





There's a little bit of heaven for the taurine film buff around the corner from the folklorical Plaza Santa Ana at Espoz y Minas #5, Madrid.

From the little cafe in the patio at the side of the building with its assorted toreros, managers, gitanos and friends of the barrio discussing yesterday's corrida, you just duck around the corner, up the ancient, varnished stairs three flights, and open a heavy door to reveal a spotless, modern film lab and studio where Don Jose Gan has lovingly collected every scrap of bullfight film available from Joselito and Belmonte up to yesterday's triumph to form the most complete film archives of the Fiesta Brava in the world. It's called Filmoteca.

Born in Cordoba, a region steeped in taurine tradition, intimate childhood friend of Manolete and companion of his early struggles until his death in 1947, Don Jose is a human encyclopoedia of the history of bullfighting. He came to Madrid to finish his studies and has devoted his life since 1940 to taurine film, having had many and varied responsibilities within filmmaking such as Director of Photography, Director of Dubbing, Film Editor and becoming at last, Film Director, making many Spanish musicals and comedies, but, early on, combining his love for the bulls with the art of film. He began collecting and cataloguing outakes, certain spectacular shots, pro and amateur clips and every piece of film helping to record the history of bullfighting up to that time. Precious film found nearly rotting, irreplaceable moments, almost lost forever, were painstakingly restored and preserved.

He calls his studio a surgery of bullfight art and it's true, because it's easy in the excitement of the crowd to be overcome by enthusiasm, but the camera doesn't lie and the masters passes are trimmed of distracting elements and pared down to those exquisite moments of christalline art that can be studied and revered and adored as is a fine painting.

Nevertheless, the bulk of Don Jose's business is in step with the trend of today and concerns nostalgia. The heaviest and most repeated requests are for films from Manolete's time (1940) backwards. There are films as early as 1915 of Joselito and Belmonte and various toreros of later epochs.

Bullfighters themselves are not the best customers, although there are a few, such as Paco Camino, who are real film fans and are building libraries of their own. Some buy films of their fights to negotiate corridas in Mexico and South America. Other excellent customers are the Penas or fan clubs in foreign countries, mainly France and the United States.

Gan has made many documentaries. One has had the dubious honor of being both banned in many countries because of the gorings shown, and winning prizes in other countries. In the United States it is banned for television but not for theaters.

The actual filming is strictly a one-man operation becoming a particular art in itself of improvisation and editing in-camera. He allows no one to film for him as he considers his stamp on each film as highly personal. In the laboratory, however, he has a brilliant young technician by the name of Domingo, himself an artist with the mountains of electronic equipment used in the production of each film.

The most important people in the bullfight world are regulars in the trophy-studded projection room of Filmoteca but Don Jose is equally generous with his time in allowing the young beginners to study his films for technique and bull knowledge. He is one of the few who understand how impossibly difficult it is to become a matador and has shown his films for the new School of Tauromachy as well as receiving young aspirants in his own studio. He is a firm believer that the lifeblood of the Fiesta is it's youth. Don Jose Gan is a man who has the stamp of a gentleman in his kind, intelligent personality, as his films have the stamp of the artist. ☆

FILMEX - Art Form of the 20th Century

by Barbara Haskin

Although the International Festival in Cannes, France is perhaps the best known Film Festival in the world, a relative newcomer to the scene, the Los Angeles International Film Exposition is not to take away that honor and already has two not-to-be-sneezed at laurels of it's own. It is the fastest growing film event in the world and the best attended of any.

The Exposition is one of 14 accredited international film festivals. The International Federation of Film Producers Association in Paris is the governing body for these festivals which include Cannes, Berlin, Moscow, London, New York, San Francisco and others and has given accreditation to Filmex from the beginning, recognizing it's professionalism and determination to establish itself as a major event in the world of film.

Three individuals had an unshakeable belief that Hollywood should have it's own Film Festival as filmmakers the world over have always looked to Los Angeles as the mecca of the art of cinema.

They are: Gary Essert, now Director of Filmex, Philip Chamberlin, then head of Film Programs for the County Museum of Art and now Director of Special Projects at the Academy of Motion Picture Arts and Sciences and George Cukor, Hollywood Film Director.

They have been the spirit and drive behind the fight to establish a great festival in the capitol of world motion picture making and were gratified to see the first take place in 1971 at famed Grauman's Chinese Theatre and after the second, held there as well, the city issued a grant of $25,000 to Filmex, indication of their interest in its impact on the cultural life of the city.

In 1975 the Exposition moved to Century City attracting even more Los Angeles filmgoers in spite of the complaints of some who loved the nostalgia of the old Hollywood Boulevard location.

Gary Abrahams, Associate Director of Filmex and chief funding coordinator, speaks proudly of their excellent industry support as the Academy of Motion Picture Arts and Sciences, American Film Institute, Los Angeles County Museum of Art, the Harold Lloyd Foundation, in addition to the major film schools, University California Los Angeles, University Southern California and Cal Arts (founded by Walt Disney), industry executives and professionals from all over Hollywood joined enthusiastically in the job at hand. In 1975 they received contributions from every major studio in Hollywood as well as a grant from Eastman-Kodak.

This year a grant from Atlantic Richfield has underwritten the costs for the Exposition's morning programs traditionally offered free to the public since the first festival.

Public support for the Festival is increasingly enthusiastic, attendance figures going steadily up and operating deficiencies steadily down.

Local audiences obviously need and want access to foreign and underground films as well as the best of the American offerings including the great old films which are part of Filmex archives program to preserve the history of American movies.

The Opening Night Gala including the fund-raising world premiere of "F.I.S.T.", a Norman Jewison film starring Sylvester Stallone, Rod Steiger and Peter Boyle, and the Filmex Society Benefit Ball is a Filmex tradition attended by the professional Hollywood entertainment community, social and civic leaders and friends and associates of the Exposition.

Filmex '78 will present over 250 films between April 13-30 in the ABC Entertainment Center at Plitt's Century Plaza Theatres. This year the emphasis is on Animation with a free film series on classic American animated features, an Animation Workshop, Special Tributes to animators, and the Premier performance of the annual International Tournee of Animation, a two hour compilation of the years' best animated short films.

There will be a 50 hour continuous tribute to the Academies of Motion Picture Arts and Sciences in honor of the 50th Anniversary of the Academy Awards featuring Oscar winning films and a tribute to the film archives of the Museum of Modern Art, a special series of rarely seen films.

In Gary Esserts' words: "Movies are to Los Angeles what painting was to Renaissance Florence." We want to create excitement about the art form of the 20th Century."

They have done just that. ☆

The ABC Entertainment Center site of the annual International Film Exposition.

UNITED WITH F.I.S.T. a United Artist Corp. presentation.

From The Museum of Modern Art Archives, New York, REGENERATION (silent) (1915) directed by Raoul Walsh, starring William Sheer.

From Canada - WHO HAS SEEN THE WIND, starring Jose Ferrer and directed by Allan Winton King.

From The Museum Of Modern Art Archives New York, NIGHT MUST FALL (1937) (MGM) directed by Richard Thorp (pictured) Robert Montgomery and Rosalind Russell.

Things you should know about the Academy Awards

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Here are interesting facts . . .

You may not know about the Academy Awards.

The youngest nominee for an acting Oscar was Jackie Cooper, nominated as best actor at the age of nine for his performance in "Skippy". Youngest player to receive an award was Shirley Temple, who was five years old when she was voted an Honorary Juvenile Award in 1934. Youngest ever to be voted an Oscar was Tatum O'Neal, who was 10 when she won for her supporting performance in "Paper Moon."

Forty-five different actors have been best actor winners. Only Fredric March, Spencer Tracy, Gary Cooper and Marlon Brando have won twice. There was one tie, in 1931/32 between March ("Dr. Jekyll and Mr. Hyde") and Wallace Beery ("The Champ.") Spencer Tracy leads all actors in nominations -- nine.

Forty women have been voted best actress. Katharine Hepburn, whose eleven nominations lead all thespians in this field, is the only three-time winner in the best actress category. Two-time recipients are Ingrid Bergman, Bette Davis, Olivia de Havilland, Glenda Jackson, Vivien Leigh, Luise Rainer and Elizabeth Taylor. There has been one tie, in 1968 between Katharine Hepburn ("The Lion in Winter") and Barbra Streisand ("Funny Girl").

In the supporting actor field, only three have repeated: Walter Brennan, with three, and Anthony Quinn and Peter Ustinov, with two each.

Shelley Winters is the only actress to win two Oscars in the supporting category.

Helen Hayes, Ingrid Bergman and Jack Lemmon are the only performers in Academy history to win in both acting categories. Hayes won the best actress award in 1931/32 for "The Sin of Madelon Claudet," and the supporting actress award in 1970 for "Airport." Bergman won the best actress award for "Gaslight," 1944, and "Anastasia," 1956, and the supporting actress award for "Murder On the Orient Express," 1974. Lemmon won the supporting actor award in 1955 for "Mister Roberts," and the best actor award in 1973 for "Save the Tiger."

There have been nine posthumous awards, but none for acting.

Only sister act among the Oscar winners: Joan Fontaine, who won the best actress award in 1941 for "Suspicion;" and Olivia de Havilland, who won two awards in the same category, 1946 for "To Each His Own" and 1949 for "The Heiress."

One brother-sister achievement: Lionel Barrymore, best actor for "A Free Soul" in 1931, and Ethel Barrymore, best supporting actress for "None But the Lonely Heart" in 1944. Brother John never won an Oscar.

On two occasions father and son walked off with Oscars. Walter Huston was the best supporting actor of 1948 for "Treasure of Sierra Madre." For directing and scripting the same movie, son John Huston won two Oscars. Similarly, in 1974, Francis Ford Coppola won Oscars for writing and directing "The Godfather Part II" while his father, Carmine Coppola, won an award for his original dramatic score for the same film.

There have been 45 different masters of ceremonies, with Bob Hope holding the record for the most appearances, 15.

In the acting ranks, five married couples were nominated in the same year; Alfred Lunt and Lynn Fontanne, best actor and actress, "The Guardsman," 1931/32; Frank Sinatra, supporting actor (won award), "From Here to Eternity," and Ava Gardner, best actress, "Mogambo," 1953; Charles Laughton, best actor, and Elsa Lanchester, best supporting actress, "Witness for the Prosecution," 1957; Rex Harrison, best actor, "Cleopatra," and Rachel Roberts, best actress, "This Sporting Life," 1963; Richard Burton, best actor, and Elizabeth Taylor, best actress (won award), "Who's Afraid of Virginia Woolf?", 1966.

"Ben-Hur," winner in 1959, is the all-time record holder among motion pictures, with 11 awards. "West Side Story" is next with ten, followed by another musical, "Gigi", with nine. "All About Eve" received the most nominations, 14. It won six awards.

Top Oscar winner of all time? Walt Disney, with an astonishing total of 31.

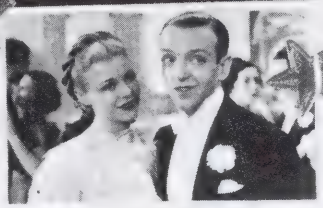
The first Academy Awards Presentation was held on May 16, 1929, at the Hollywood Roosevelt Hotel. Other ceremonies have been staged at the Biltmore Hotel, the Ambassador Hotel and the Shrine Auditorium in Los Angeles, in the Academy's own theater in its first building on the outskirts of Beverly Hills, in the Pantages Theater and Grauman's Chinese Theater in Hollywood, and in the Civic Auditorium in Santa Monica. This year's Oscar Show will be held in the Dorothy Chandler Pavilion of the Los Angeles Music Center on April 3, 1978. It will be televised live by ABC. This will be the ninth year the Music Center has hosted the Awards.

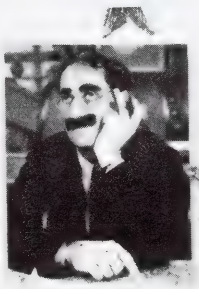
Janet Gaynor and Emil Jannings were the first year's actress and best actor winners. Jack Nicholson and Louise Fletcher, both for "One Flew Over the Cuckoo's Nest," were last year's.

The writing field has had some illustrious winners: George Bernard Shaw for "Pygmalion," Robert E. Sherwood for "The Best Years of Our Lives," William Saroyan for "The Human Comedy" and William Inge for "Splendor in the Grass."

Irving Berlin is the only presenter ever to give himself an Oscar -- when he opened the envelope in 1942 and read the winner of the best song; his own "White Christmas."

A total of 1385 Oscars have been given out over the past 48 years. Only one ever came back from the engravers (winners turn them in after the show to have name and achievement inscribed) with an error. Spencer Tracy's for "Captains Courageous" almost went to him reading "Dick Tracy." ☆





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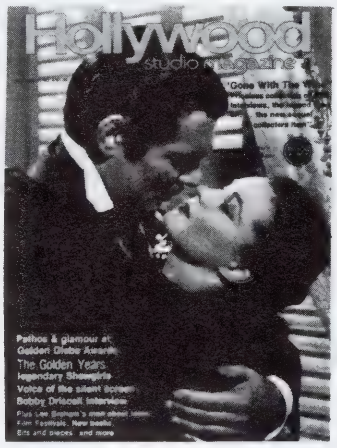
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The Golden Years
Legendary Silvergirls
Voice of the silent screen
Bobby Driscoll interview

7. **MAY 1966—VOL. NO. 1**
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8. **JULY 1966—VOL. 1 NO. 2**
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9. **AUGUST 1966—VOL. 1 NO. 3**
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10. **SEPTEMBER 1971—VOL. 6 NO. 5**
D'Anton Cinematheque, new BevHills movie house—cover
Gaylord Carter'King at the Wurlitzer organ
Where yesteryear's Stars are Today
Collector's Corner

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55 SEPTEMBER 1977 VOL. 11 NO. 10
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56 OCTOBER 1977 VOL. 11 NO. 11
Elvis Presley tribute and many unpublished photos. Quotes from Co-Stars, Press Clippings, Souvenir issue. Jayne Mansfield's Movie Star Years, etc.

57 NOVEMBER 1977—Vol. 11 No. 11
Jeanette MacDonald & Nelson Eddy, America's favorite singing stars whose films are still big box office attractions. Photo Gallery, A Remembrance, Opera Divas of MGM, Gia Scalas true life story, Andrew Sisters on tour, etc.

58 DECEMBER 1977—Vol. 11 No. 12
GREAT WESTERN HEROES edition. Backward glance Filmdom's top cowboy stars. . .John Wayne, America's shooting star, Cowgirls. . ."Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare candid unpublished cowboy photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

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A Salute to Henry Fonda

by Lee Graham

AFI plays homage to durable star . . . family, friends and fans . . . fond of Fonda.

"Ladies and gentlemen . . . a good actor . . . Henry Fonda." That's the way George Stevens Jr. presented the Life Achievement Award to its sixth recipient at the black tie American Film Institute dinner at the Beverly Hilton. Of course, that is a masterpiece of an understatement because Fonda "From Tom Joad to Mister Roberts, from the Young Lincoln to the older Darrow" is a giant among performers. But Stevens acquiesed to Henry's wish, "I just want to be remembered as a good actor."

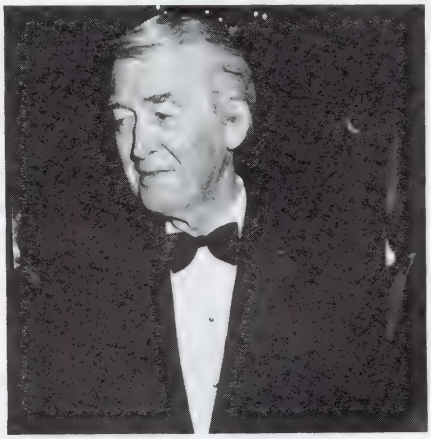
The 62-year-old star, who, surprisingly, has never won an Oscar, acknowledged, "Fifty-three years ago, when I was taking my first stumbling steps on the stage, I never dreamed I'd be accepting an award like this. It's not how good you are, but how long you last."

John Steinbeck once said, "Henry is gentle but capable of sudden wild and dangerous violence . . . His face is a picture of opposites in conflict." On this occasion, we saw only the uncomplicated side. Few knew that he was unnerved because the previous night his Bel-Air home was flooded, carpets and drapes ruined and the guest room in which his daughter, Amy, here from Colorado, was to sleep, was water damaged beyond occupancy.

At the dinner, however, all ran smoothly, including clips from 40 of his 39 films. "I made all kinds of movies I hated. But I liked 'The Lady Eve,' 'Grapes Of Wrath,' '12 Angry Men,' and, of course, 'Mister Roberts.'"

Taciturn, twangy and touchy, he smiled, misty-eyed, surrounded by his wife, children, in-laws and grandchildren, as tributes were paid by show business greats. ☆

AFI Director George Stevens, Jr. with Fonda, holding the Life Achievement Award, surrounded by his children, Jane and Peter who referred to him as "Our Father who art in theatre. . ."



James Stewart, the honoree's friend since Princeton and the University Players, one of whom, Margaret Sullavan, became the first of Henry's five wives.

Barbara Stanwyck, making a rare public appearance "only for Hank." They co-starred in "The Mad Miss Manton," "The Lady Eve" and "You Belong To Me."

Last year's honoree, Bette Davis, who recalled working with Hank in stock 50 years ago and later, making two pictures with him at Warners.

Photos by Timothy Greenfield-Sanders & Yani Begakis

Richard Widmark, who did five pictures with Fonda, and the Jack Lemmons ("Nobody ever caught Henry in the act of acting").

Richard Benjamin and wife, Paula Prentiss who worked with Fonda in "In Harm's Way."

Virginia Mayo and Lee Graham greet friends during the cocktail hour preceeding the award ceremonies.

Kirk Douglas remembers taking a bath with Henry in "There Was A Crooked Man."

Fragile, indestructible 81-year old Lillian Gish.

Richard Burton, against a backdrop of Fonda characterizations, refers to him as "a blazingly honest actor." They were together in "The Longest Day," a film they'd like to forget.

"The Big Street" with Lucille Ball

"War and Peace" with Audrey Hepburn

"That Certain Woman" with Bette Davis

Photos from a few of Henry Fonda's 93 films.

"Trail of the Lonesome Pine" with Sylvia Sidney

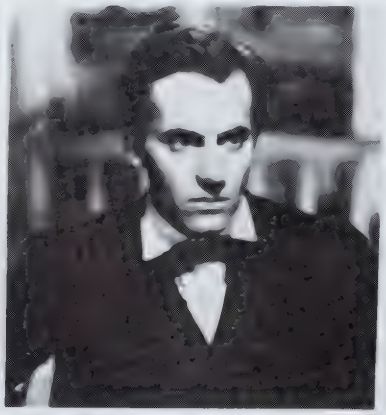
"The Lady Eve" with Barbara Stanwyck

"Blockade" with Madeleine Carroll

"You Belong to Me" with Barbara Stanwyck

Henry Fonda as "Young Mr. Lincoln"

"Jezebel" with Bette Davis



"The Grapes of Wrath" with John Carradine and John Qualen

"The Farmer Takes a Wife" with Janet Gaynor

"Mister Roberts" with Jack Lemmon, James Cagney, William Powell

Friday" to the cabaret queen, nymphet and murderess of "Bugsy Malone," "Taxi Driver" and "The Little Girl Who Lives Down the Lane."

Jodie currently plays a street-smart American tomboy who tries to pass herself off as an English heiress in **"Candleshoe,"** her fifth film for Walt Disney productions. Her co-stars in the suspense comedy are David Niven and Helen Hayes.

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(B&W) 16 mm $30.00

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Conrad Nagle (1929, Hollywood Bowl promotion) Reginald Denny (1930) plugging new MGM releases for 1930. Movie star look-a-like Contest.

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☐ #183-Color-Sweethearts (1938) That's Entertainment, PT. 2, Camelot.

☐ #184 Color-1976 Academy Awards, 11 Harrow House, The Enemy Below, Hindenburg, Flight of the Phoenix

☐ #190 Color-The Train Robbers, The Drowning Pool, Like & Times of Judge Roy Bean

The ABBOTT & COSTELLO SHOW — 3 reels — circa 1950's. With Hillary Brooke, Sidney Fields, Gordon Jones, and Joe Kirk. Previously available years ago as a one reel condensation entitled "Oh My Aching Tooth, Thunderbird now offers the complete show from tele's Golden Age. Its Lou of course, who has the tooth ache, and after a nasty experience with certainly the most incopetent dentist ever portrayed on film. **S8S — $50., 16mm $76.45**

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LEE GRAHAM . . . MAN ABOUT TOWN

Caught in the act -- Bernadette Peters at the Vegas Riviera.

Friends for many years, Jane Withers and Man About Town Graham at a Tinseltown bash.

Happier days -- Robert Culp and France Nuyen before their bitter divorce. (Photo by Yani Begakis).

Burgess Meredith, his head shaved for a role, gilds the Lily (Tomlin) after her Huntington Hartford opening.

In Vegas the right combination is as important in the showroom as at the slot machine. The Riviera hit the jackpot with **Bob Newhart's** dry wit and **Bernadette Peters'** effervescent song and dance.

The comment was made, "Newhart bites the hand that feeds him and makes it feel like a manicure." He made it big in the Sixties with his album, "The Button Down Mind of Bob Newhart" and has been drolly on and off the tube and in and out of clubs ever since.

In his dressing room following the Riviera opening, open-shirted Bob, with his wife of 15 years, Ginny, was the same sober relaxed man as on stage. The 48-year-old Chicago-born star took law at Loyola University, then began his career as an accountant. "But I was no good at it," he remembers, "I figured that if you came within six or eight bucks of it, you were going to be okay."

Sexy, saucy Bernadette seemed smaller and less gregarious as she welcomed us, in her velour lounging robe, to her dressing room. Still fun, of course -- and with that Betty Boop overtone in her voice. Speaking of that distinctive voice, Ms. Peters confides, "Well, it goes with the body! I don't use it as a gimmick." Bernadette prefers standards like her opening, "Steppin' Out" or "I Don't Know Why." She doesn't know why she isn't into the songs of today -- "They're good songs, but they don't have staying power. I think it's important to say what you want to say in a song. And no extraneous thoughts." Right on, Bernadette!

Up the Strip from the Riviera, **Tom Jones**, with his painted-on pants, was doing his thing at Caesars Palace -- performing with that macho gusto that makes dignified mothers behave the way they told their daughters not to. The 47-year-old sex symbol explains his own appeal, "Women, when they pass 30, are still full-blooded women and they like full-blooded men. That's what they get from me . . . I turn them on, and excitement like that is a good outlet."

Incredibly, Jones, who lets his emotions fly onstage, left school at 15, married his childhood sweetheart, Linda, at 16, and became the father of a son, Mark, at 17. His theme song is "It's Not Unusual," but he certainly is -- as crowds at Caesars testified.

Lily was a dilly! When **Tomlin** opened at the Hartford in "Appearing Nightly," she did her offbeat characters and made hilarious observations like "Sex is so personal, why do we have to share it with someone else?"

The former Detroit cheerleader's career has gone steadily upward since she first gained fame on "Laugh-In." She hit it big with TV specials, recordings, movies, and an Oscar nomination.

Tinseltown has seldom seen such a celebrity-studded opening. Certainly the odd couple of the evening were Brenda Vaccaro and Burgess Meredith. Jack Nicholson and Anjelica Huston made separate entrances and exits into and out of the Hartford -- then met down the street after the show.

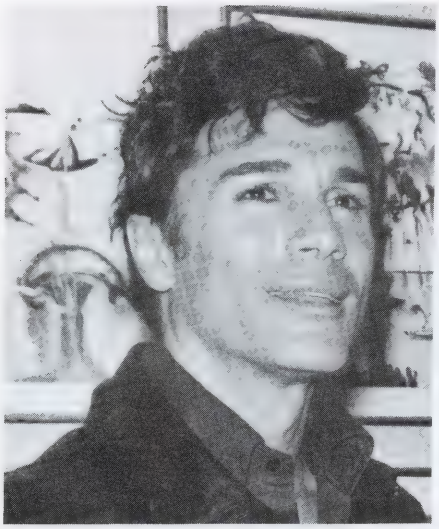
Tomlin's former co-workers, Bill Macy of "The Late Show" and Goldie Hawn of "Laugh-In" were there. And friends galore -- Shirley MacLaine with Nora Kaye and Herbert Ross; Marsha Mason and Neil Simon; Marlo Thomas and David Geffin bumping into David's former girlfriend, Chef; Louise Fletcher and Morgan Mason with her son, Andrew; Sally Struthers and bridegroom, Dr. William Rader; Valerie Harper and Dick Schall; Shera and Peter Falk; and Beverly Michaels who starred in Lily's favorite film of the '50's, "Wicked Woman."

Backstage the star may have explained inadvertently why her many characters are so convicing. Asked "What's Lily Tomlin really like?" she answered, "There isn't one!"

Women's Libber Lily was with her writer-director-friend, Jane Wagner, and her female dog, Tess, as they left the theatre in her limousine -- with a lady chauffeur.

Look for real fireworks when this case comes to court. **France Nuyen** is charging her ex-husband, **Robert Culp**, with using $18,000 of her money to pay alimony to his first wife, Nancy. France quietly filed suit in Superior Court not only for that money, but for $25,000 punitive damages.

France contends that Culp overstated their community liabilities and



George Maharis looks over the crowd at Dale Olson's birthday party.

Two top actresses opened on succeeding nights in theatrical offerings, "Getting Out" at the Taper, "Absurd Person Singular" at the Ahmanson. understated their assets at the time of their bitter divorce, after a two-year marriage, in 1969. She alleges Culp concealed the alimony payment by telling her they owned $70,000 under a joint tax return for '68 when they only owned $16,250.

It must have been a case of opposites attract when France and Bob married. If ever two people came from different backgrounds, they did.

France, born in Marseilles, was the daughter of a Chinese seaman and a French seamstress. When her family moved to America and a New York tenement, 17-year-old France, with little education and unable to speak English, got a job in a cookie shop. She sprang full-blown from her own fortune cookie to become a Chinese-French Cinderella. Joshua Logan gave her the coveted role of Liat in the film version of "South Pacific" and she became the toast of Broadway in "The World of Susie Wong."

Typically American Culp was born in Oakland of an upper middle class family. He became a track star in high school and attended various colleges (Stockton, College of the Pacific, Washington University and San Francisco State) on athletic scholarships. At the time he married France, his Hollywood career was just getting off the ground. Movies like "Bob & Carol & Ted & Alice" and "Hannie Caulder" brought him attention, but not until he starred in "I Spy" on TV did Culp really hit it big.

After his divorce from France, Bob married Sheila Sullivan. They achieved some sort of notoriety a couple of years ago when they did a nude layout together for the French magazine, "Oui."

Susan Clark, known for her TV portrayals of "Babe" Didrikson Zaharias and "Amelia Earhart," made her local stage debut in the West Coast premiere of "Getting Out." Susan's live-in boy friend, famed athlete Alex Karras, led the applause opening night for her sensitive performance as a woman trying to pick up her life after release from prison.

Surprisingly, **Eve Arden**, who handles feline dialogue better than anyone, seemed strangely miscast in "Absurd Person Singular." She's been in semi-retirement since "The Mothers-In-Law" went off the tube five years ago. But, she wryly notes, "Humor is not somthing you put away in mothballs..." So, at 65, after turning down many offers to concentrate on her four children and two grandchildren, Eve is going full speed ahead with her career. She just complete her first movie in years, "Grease" in which "I've been promoted to principal" referring to her many years as "Our Miss Brooks," school teacher.

Beatrice Kay took over Dale Olson's hillside home to give a smashing birthday party for him. Dale's friends had a chance to meet his mother, Mrs. James Neubauer, visiting from Longview, Washington.

Jean Stapleton, minus the nasal twang and "dingbat" look of TV's Edith Bunker, was charming as she greeted guests in an elegant satin kimono. George Maharis noted, "I'm like eight cylinders and I always get them going.

Wendy Barrie's obituaries failed to tell why her Hollywood career ended abruptly. In the forties the studios became leery of hiring Wendy because of her romantic involvement with mobster Bugsy Siegel. After their break-up, when he fell in love with Virginia Hill, Wendy fled to New York.

Television came along and Wendy went on to great success as Revlon's spokeswoman on "The $64,000 Question." Later, "The Wendy Barrie Show" was one of the most popular TV programs in New York until the mid-sixties. Before a stroke and her desperate illness made her an invalid, she had one more success with a syndicated radio show, "The Wendy Barrie Celebrity Parade." Listening audiences could not know that the slender, elegant beauty had gained considerable weight, wore thick glasses, and had given up any pretense to glamour.

With no family, Wendy died completely alone at a New Jersey nursing home. Friends who visited there the last three years were warned, "Don't expect her to recognize you. She's totally unaware." ☆

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Which is the STAR *and which is* The Stand-In?

By Kirk Crivello

. . . all movie stars have **stand-ins**, substitutes to take their places during the tedious process of lighting and focusing. But not many have stand-ins who bear such a striking resemblance to the star as the stand-in of **Sophia Loren**, italian star. Miss Loren is at left in photo in a scene from her new movie, **"Legend Of The Lost"**. At right is her stand-in, **Scilla Gabel**, 21, who is a former door-to-door book saleswoman. Miss Gabel later became a International star herself.

Big, raw-boned Ted Mapes was Gary Cooper's stand-in. In addition to bearing a marked resemblance to the star, Ted has the same friendly personality which endears him to his colleagues. Here you see the pair in 'character' for the role Cooper plays in C.B. DeMille's "Unconquered" (1947) made on the Paramount lot.

Shirley Temple watches as director Allan Dwan instructs Shirley's stand-in Mary Lou Isleib on the set of "Rebecca of Sunnybrook Farm" (1938). At the extreme left is Arthur Miller, A.S.C., cameraman on the picture.

Here's Mary Lou and Shirley still working together in 1944. April, 1978 marks Shirley's 41 years in show-business.

Deanna Durbin and Marie Osborne on the set of Can't Help Singing. Miss Osborne was once a famous child star known as Baku Marie Osborne.

Hedy Lamarr (right) and her stand-in Sylvia Lamarr (no relation) on the set of "The Conspirators" (1944). Sylvia also stood-in for Joan Crawford.

As stand-ins, Marie Osborne and Jack Parker are standouts. Accordingly, Miss Osborne, who doubled for Deanna Durbin in "Hers to Hold" and Mr. Parker, who served similarly for Randolph Scott in "Corvette K-225" received "Elmers" from the Associated Stand-ins of Hollywood, who make annual awards for the outstanding performances.

At some point in the early history of movies, stars rebelled at standing on sets while cameraman and electricians get everything ready to shoot a scene. The technicians tried using dummies, but could not get the right lighting, so stand-ins came into being.

A stand-in must be of the same height and build as the star, with similar complexion and hair. Often the stand-in wears the same colors and sometimes an identical costume. Some stand-ins look like their stars, but this is not essential. The late Susan Hayward's stand-in, Dale Logue was not only a perfect copy but had to learn to move and walk like Miss Hayward when the star refused to leave her home in Georgia for location shooting on SOLDIER OF FORTUNE, BACK STREET and WHERE LOVE HAS GONE.

The profession of stand-in is exclusive because only the more important stars have the same ones, usually written into their contracts. Loyalty among some superstars and their stand-ins are legend. Besides Lana Turner and Alyce May, Marilyn Monroe's stand-in, Evelyn Moriarty, was requested by Ann-Margret upon Marilyn's passing. They just completed ANGEL in Northern California. Rosel Gordon's been with Natalie Wood since WESTSIDE STORY right up to METEOR and only works when Natalie decides to do a film.

Since they are constantly before the eyes of directors, many stand-ins eventually get their own chance in the movies. Dennis Cole was encouraged by his star, Troy Donahue to pursue his own successful TV career, another is Robert Fuller who broke from the ranks of stand-in.

Take a bow - Hollywood's overlooked "Second Team." ☆

Bette Davis left, and her stand-in Sally Sage. They are the same size even to shoe and glove sizes.

Lupe Velez, left puts the finishing touches on the hair of her double Sandra Lynn on the set of "Redhead from Manhattan" a Columbia 1943 release.

Gene Tierney and her stand-in on the set of "Laura" (1944).

James Stewart and his stand-in between scenes of "It's a Wonderful Life."

Alan Ladd and his stand-in on the set of "Two Years Before the Mast" (1946).

Bob Hope (right) and his stand-in Jack Robbins clown around on the set of Samuel Goldwyn's "The Princess and the Pirate."

Ginger Rogers (right) and her stand-in Dorothy Panter.

Margaret O'Brien and her stand-in Carol Ann Saunders.

Paulette Goddard at home with her stand-in June Kilgour.

Jane Withers and her stand-in Kay Connors, snapped between scenes of "The Rascals" at 20th Century Fox.

Marie Wilson with her stand-in, Ruby Wood on set of the Columbia picture "Harvard Here I Come."

Sonja Henie with her stand-in Joan Taylor (1938) stage and radio actress who wrote to Miss Henie asking for the job as stand-in.

Tyrone Power and his stand-in Tommy Norman on the set of 20th Fox's "The Razor's Edge."-(1946)

Louise Herick (Gypsy Rose Lee) and her stand-in Mary Ardell photographed between scenes on 20th Century Fox's "Battle of Broadway."

Leah Ray and her mother were retained by 20th Century Fox as a stand-in for her daughter. (1937) on the set of "One In A Million."

AFI Publishes Six New Titles

Six new titles have been added to The American Film Institute's *Factfile*, a continuing series of reference publications about film and television. *Factfile* was introduced last year by the AFI National Education Services in response to questions handled by the film information division of the education program.

New titles are: "Movie and TV Nostalgia," "Film Music," "Animation," "Third World Cinema," "Film/Television: A Research Guide," and "Film/Television: Grants, Scholarships, Special Programs." Each title represents a listing of publications, organization, events, training program, and sources of information or material on the specific topic.

The first six titles of the series to date -- "Film and Television Periodicals in English," "Careers in Film and Television," "Student Film Festivals and Awards," "Guide to Classroom Use of Film," "Women and Film/Television," and "Children and Film/Television" -- will still be available, as well as the new titles.

According to Dr. Sam L. Grogg, Jr., Director of AFI National Education Services, the demand for basic information about film and television is increasing. 'Probably a quarter million students take some kind of course in film or television each school semester. This, combined with the information needs of teachers, filmmakers, and the general public, makes the information division of National Education Services one of our most vital activities."

Factfile is published in an 8½ x 11" format and is updated periodically to include current information and statistics. New titles will be issued every six months.

Each *Factfile* title costs $2 for AFI Members, $3 for non-members and may be ordered from AFI National Education Services, Kennedy Center, Washington, D.C. 20566. Payment must accompany orders. ☆

letters . . .

Likes "Great Western Heroes" issue
Hollywood Studio Magazine

Your recent issue headling the B-Western films and actors is the best yet. I hope that sometime, in future issues, you will devote an issue to the serials. Possibly you could have an article on my favorite serial actor, Ralph Byrd.

Sincerely,
Charles A. Fair
Dayton, Ohio

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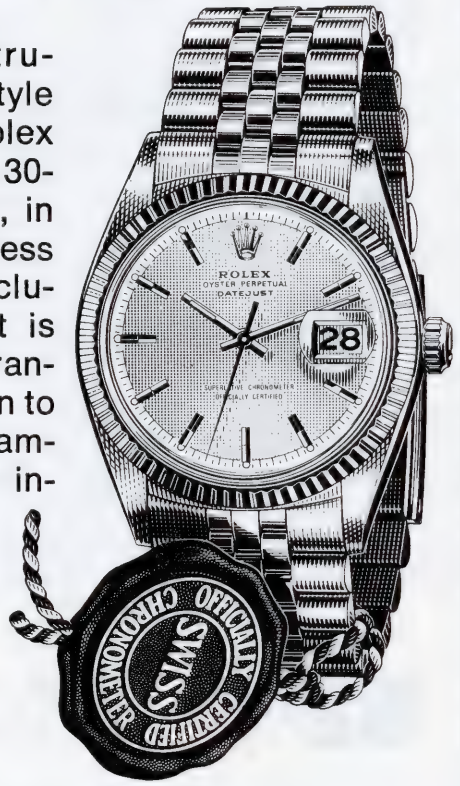

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- ☐ 9. Frank Sinatra
- ☐ 10. Stan Laurel
- ☐ 11. Oliver Hardy

My favorite issue -GWTW!

Hi — Enclosed is my renewal. My favorite mag (issue of HSM) was the GWTW special. I hope you do more on GWTW or how about having Vivien Leigh (from another movie like "Lady Hamilton") on your cover.

Anyway, thanks for your super magazine.

Debbie Batteiger
Pasadena, Calif.

Shirley Temple's Birthday-April 23

On April 23, 1978 Shirley Temple will be 50 years old. I sincerely hope you plan to do an anniversary issue on this fantastic person! (Please give us older collectors some pictures we haven't seen before!) Thank you so much.

Jo Ann Janzen
Shirley Temple Collector.

Ed note: Sorry, we haven't the material at this time.

Appreciation from Canadian subscriber

Hollywood Studio Magazine

I received the two copies of your magazine. Many thanks for the trouble you went to find what I wanted. The main one I wanted was the old one of Gene Raymond and his new wife. She looks like a lovely person and very elegant.

We do get your magazine over here but I was unable to get a copy. There were no back issues.

Once again, many thanks.

Sincerely,
Fay La Galle
Victoria, Canada

Note to KC & LG

Love **HSM** more every issue! Kirk Crivello's articles are not only immensely readable but valuable as film history. The photos, too, are great - especially those from Lee Graham's remarkable collection. Hope you'll be featuring more of both.

Doug McClelland
Bradley Beach, New Jersey

USC FILM COURSE

The National Film Board of Canada will be the subject of an eight-week course open to the public Wednesdays from 7 to 10 p.m. beginning March 15 at the University of Southern California's Norris Theatre.

The board each year creates and distributes 125 films -- a complete range of productions in English and French -- including one-minute public service announcements, documentaries, television programs and feature films.

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Celebrity Dining

by Geni Charlesworth

Time was when the major stars only dined in a tightly located group of restaurants and supper clubs most of which were in Hollywood or Beverly Hills area. A few at the beach (Jack's at the Beach which has now moved inland on Wilshire Blvd. in Santa Monica) and none in the Valley. Tourists were not lured to these places by the haute cuisine but more by the fascinating premise that they might spot their favorite star.

• Today, one might spy their **favorite film or TV star** in a local supermarket anywhere - the San Fernando Valley, Santa Monica, the village in Bel Air or Brentwood, Beverly Hills or West Hollywood. For the most part, unless the Huntington Hartford is presenting a show, the formerly famous Brown Derby on Vine Street is not as apt to have any stars hanging around - only those in the framed caricatures on the walls. One would be more likely to find a star or two in the charming Au Petit Cafe just South on Vine Street where Kit Marshall holds forth. His father, of course, actor **Alan Marshall. Rita Hayworth** has dined there recently among other great stars of the past and present.

• In Toluca Lake, a village like area where **Bob Hope** reigns supreme in his manse on Moorpark Avenue, The China Trader on Riverside Drive attracts the likes of **Dorothy Lamour** when she is not on tour, **Jonathon Winters** who also lives in the neighborhood and **Jack Webb**. The latter is such a fixture at the tropical exotic supper club that he has his own regular table that is special and reserved for him nearby the front entry.

• **The Valley**, of course, has a flock of stars and personalities that are apt to dine unnoticed in their favorite hometown area. At Ho Toy's Cantonese restaurant, Sherman Oaks you may see pretty **Linda Henning** with friends discussing her latest venture with a friend as producers. Linda has been polishing up her talents the past couple of years with a number of top musicals staged in California and on the road. **Rudy and Ellie Vallee** love the take-out Cantonese food at Ho Toy's and often send for it when they have a party in

Lovely Francine York (center) enjoys a dinner visit to the popular Yugoslavian Village on Barham Blvd. Shown with Miss York are the attractive owners, Lana and Larry Simic. The supper club offers Yugoslavian cuisine and top entertainment nightly.

Aldo Ray (right) and pretty Lisa Todd of the Hee Haw television show assist Mario Romano, co-owner and host of the popular new Paesano Italian restaurant on South La Cienega Blvd.

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Dody Goodman (shown) loves the Cantonese specialities at the famous old Kowloon on West Pico Blvd. Here the well known TV personality, Vern Lanegrasse, wine and food authority helps Dody with the steamed fish.

It was happy birthday time at the Villa Capri in Hollywood for cute Sarah Natoli (shown left) of the popular Fish television show. Rose D'Amore of the restaurant put on a fine party for the pretty young miss and it was shared by all the other members of the cast including star, Abe Vigoda.

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Le Sanglier, an elegant little French restaurant on Crebs in Tarzana attracts the gourmet celebrity - one might spot lovely **Victoria Shaw, Joyce Boulifant** and spouse among others sampling the superb French cuisine. At Michael's Canoga Inn, Canoga Park it might be the **William Windoms** - she has exhibited her artwork on the walls of the restaurant. **Francis and Marion Lederer** also dine at the popular Belgian-Continental restaurant.

At Yellowfingers French Cafes (there are two - one in Woodland Hills and one in Sherman Oaks) it might be **Tim Conway** enjoying the relaxed ambiance of these brasserie type restaurants. Crepe lovers enjoy the twenty varieties offered as well as French luncheon and dinner specialties.

Doris Day pops into the Aux Delices French restaurant in Sherman Oaks. Never let it be said that she forgets to ask for doggie bags for gosh knows how many pooches at home. They are bound to be gourmet mutts, for sure!

The Eggshell on Ventura Blvd. which serves much, much more than just eggs often caters to **Victor Mohica**, an upcoming star and of course, **Philip Ahn** is more than often at his popular Phil Ahn's Moongate in Panorama City.

In Hollywood, the Villa Capri is crammed with stars almost daily - and during both luncheon and dinner. **Doc Severinsen** is a regular and you might spot the **Walter Mathaus, Buddy Ebsens,** and **Barbra Streisand** and her **Jon Peters** enjoying the pasta. Newcomer, the Paesano Italian restaurant on South La Cienega Blvd. is a favorite of **Aldo Ray** - and you might see pretty **Lisa Todd** away from her Hee Haw TV show chores. On West Pico Blvd. the famous old Kowloon restaurant attracts the young new rock celebs. **Fleetwood Mac** recently celebrated their top awards and radio - TV personality - **Sari Mitchell** stops by for lunch or dinner. Yugoslavian Village on Barham Blvd. is an attraction to gorgeous **Francine York**. They have exciting nightly entertainment.

At the Mikado restaurant and Mikado Best Western Motor Hotel in North Hollywood, you might see **Farrah-Fawcett Majors** when she's in town - a tennis buff, the lovely star also loves Japanese food. Finally, if you're still in the mood to see some more stars twinkling in the Santa Monica scene, don't bypass the elegant Le Cellier French restaurant which may be catering that evening to a **Richard Burton**, a **Mel Brooks** or the **Lloyd Nolans** and **Pat O'Briens** or even **Cloris Leachman** and her brood.

Yes, it's really now more fun and a lot less work and expense than the old days in the old places to seek out your favorite star. Good hunting! ☆

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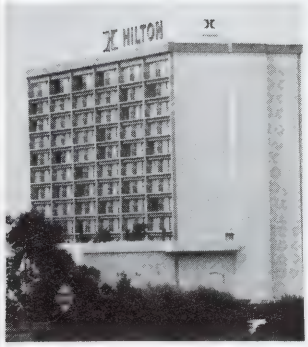
SHIPBOARD PREVIEW — Suspense reigned aboard ship when the latest James Bond film "The Spy Who Loved Me" was screened aboard Prudential Lines' Santa Maria in San Francisco. Following the screening, (left to right) Walter Von Hauffe of United Artists; Captain William Knollman, Master of the Santa Maria; actor Richard Kiel, and John A. Traina, Jr., vice president of Prudential Lines, gathered to discuss 007's latest escapades.



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During the repositioning of the three ships from Los Angeles to San Francisco and Vancouver at the beginning and end of the Alaska season, cruises of various other lengths will be offered.

Ports of call, depending on which cruise taken, include: San Francisco, Seattle, Victoria, Vancouver, Prince Rupert, Juneau, Skagway, Sitka, Glacier Bay and Ketchikan.

Complete information can be obtained from travel agents or Princess Cruises, 2020 Avenue of the Stars, Los Angeles, CA 90068.

BACK ORDER INDEX/ *Continued*

59 **FEBRUARY 1978—Vol. 12 No.1**
FABULOUS RITA HAYWORTH, Thalian tribute, photos from her career, Famous Gilda page poster, Pistol-Packing Eastman and Bronson, Danish Film Institute, Janet Blair interview, Veda Ann Borg, The Lone Ranger, etc.

60 **MARCH 1978—Vol. 12 No. 2**
MAE WEST SEXTETTE EXCLUSIVE PHOTO COLLECTION. Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. George Pal's World—past future. . . "Beyond the Rocks"—Valentino and Swanson, "Texas Detour", Patrick Wayne, Days of Kinescopes and Nickelodeons, James Whitmore, Gladys Cooper and more.

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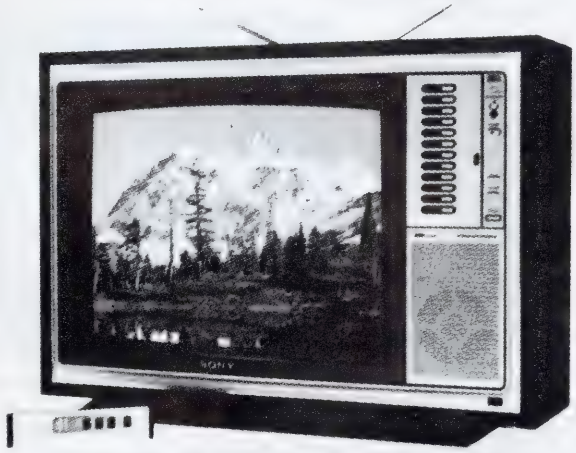

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PASSING PARADE

MARIE BLAKE

by Kirk Crivello

Marie Blakeis most closely associated with her lovable characterization of Sally, the switchboard operator, in the MGM "Dr. Kildare" series. Later, she took stereotyped roles thrust at her and instilled them with individuality, giving her role as the white-wigged rambunctious granny on the The "Addams Family" TV series added dimension and credibility. Perhaps, because she was the older sister of Metro's glamorous prima donna, Jeanette MacDonald, the studio kept her comic abilities limited to the medical series, thus robbing audiences of her abundant talents. MGM's publicity forces always kept a low profile on the sisters relationship.

Marie was born Blossom MacDonald in Philadelphia on August 21, 1896, the second of three girls (Elsie and Jeanette) born to Anna and Daniel MacDonald. Her father was a contractor and politician. Marie, Jeanette, and their other sister Elsie (died in 1971), who would later run a dancing and elocution school, were all sent to local schools specializing in theatrical training. At 12, she joined Mrs. Littlefield's Dancers and at 15 was a "seasoned pro" when she was invited to be part of the Midnite Frolickers, an act outstanding enough to be booked by Loew's Vaudeville circuit. As she grew more and more adept, she together with Ingrid Carlson became known as the Blossom Sisters. The famous impresario, Ned Wayborn booked the act into the Capitol Theatre in New York. Marie sent for Jeanette and succeeded in getting her into the chorus of "The Demi-Tasse Revue" (1920).

In 1925, she married dancer Warren Rock. For several years they were a team doing a ballroom dancing act in the manner of the famed Castles. All the while she toured, she was developing her skills as an actress. Along with Shirley Booth, Marie was presented at New York's Savoy Plaza in Dorothy Parker Skits. Following a road tour of "Grand Hotel" with her husband, she played the prostitute in the Pulitzer Prizewinning play, "Dead End" for three years. MGM then put her under contract and christened her Marie Blake.

For her debut in Joan Crawford's "Mannequin" (1937), she was a know-it-all domestic. That same year Jeannette married Gene Raymond, Marie was matron of honor. Other wedding members included Nelson Eddy, Fay Wray, Ginger Rogers and Basil Rathbone. It was reputed to be the biggest Hollywood weeding since Vilma Banky and Rod LaRocque a decade before.

Starting with "Young Dr. Kildare" (1938), she became a fixture of Blair

Long before Lily Tomlin's 'Ernestine', the incomparable Marie Blake (also known as Blossom Rock) created the lovable telephone operator, 'Sally' in the popular MGM series "Dr. Kildare." Here with Robert Young and Nat Pendleton in "Dr. Kildare's Crisis."

General Hospital, as the inquisitive telephone operator. Marie remained with the series through the final entry, "Dark Delusion" (1947), which was long after all the principle players had departed. MGM also used her for minor roles in "The Women", "Dramatic School", "Judge Hardy and Son" and "Abbott and Costello in Hollywood."

With the conclusion of the Kildare series, Marie left MGM and kept busy in minor parts right through to Fox's "From the Terrace" (1960). Mr. Rock first became manager at the Hollywood Plaza Hotel. Later he became manager of the Beverly Hills Hotel, and following that he managed the Knickerbocker. In 1960, after 35 years of happily married years, Marie was widowed.

Now billed as Blossom Rock, she was playing the kookie Granny on the "The Addams Family" (1965) when Jeanette passed away. Regarding her sister, Marie said: "I had a wonderful relationship with my sister."

In 1967, she suffered a stroke and moved into the Motion Picture and TV Country Home in Woodland Hills, Gene Raymond through the years always kept an watchful eye for her welfare. Together they would appear in a song and dance act at several Country Home shows.

On January 14, 1978, Marie died on the same day as her famous sister exactly 13 years later. A strange irony for the actress who never escaped from the shadows of her sister's extraordinary fame. ☆

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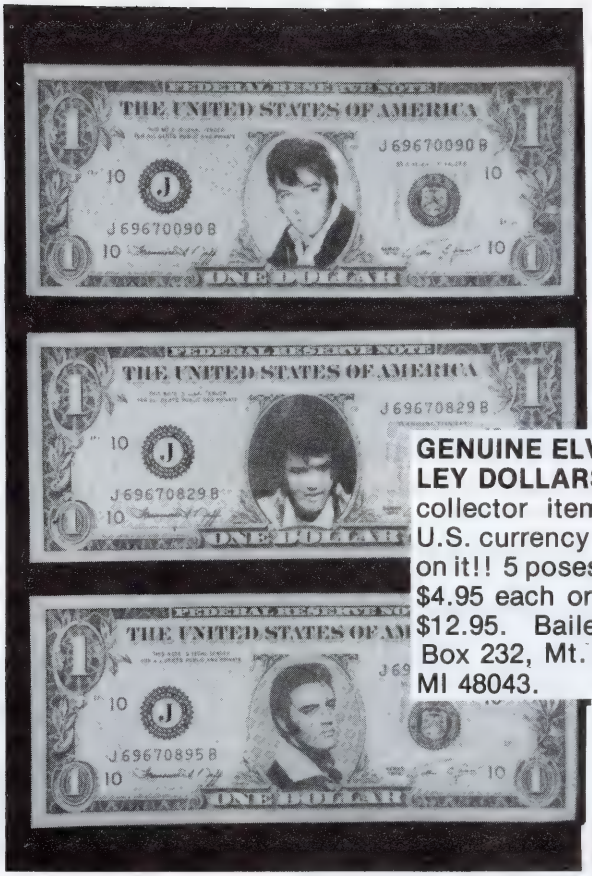

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"Singed Wings"

starring
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Conrad Nagle suave matinee idol made over 225 movies. He died in 1970.

THE OLD AND THE RARE

Theda Bara, famous vampire appeared in "Cleopatra" in 1917. Born Theodosia Goodman (1890-1955) she was the silent's first vamp. Film historians have labeled her "The prime dweller in the tents of wickness."

Mae Murray in "Altars of Desire", a 1927 MGM production. The girl with the bee-stung lips gambles away her all in a typical dissolute' scene of the twenties. Mae was one of Metro's most valuable stars in the 20's. A Ziegfeld star-dancer, she became a movie queen in 1916. She died in 1965.

Then came **Louise Brooks** a new type of vampire direct from the George White Scandals-1924, Ruth St. Denis and Ted Shawn Co., 1921-24 and the Ziegfeld Follies 1925. Her first film was American Venus for Paramount in the late 20's.

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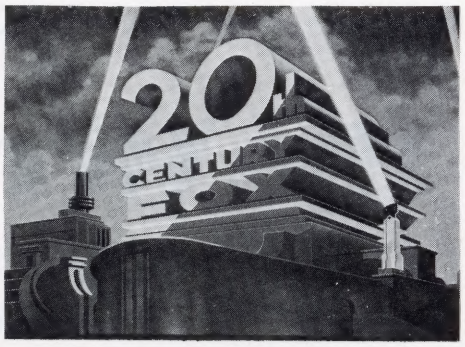

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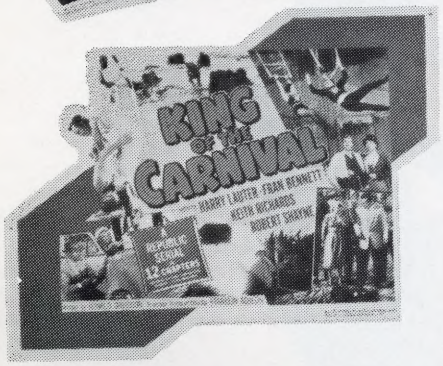

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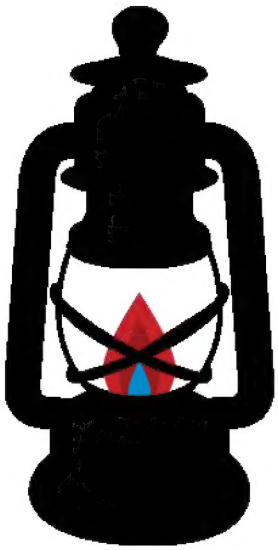

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